THIRUVALLUVAR.

BY

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FOREWORD.

By Reverend H. A. POPLEY, M.A.,
Secretary, Y.M C.A., Madras.

Mr. T. C. Srinivasa Iyengar has asked me to write a Foreword, commending to the people of South India, this study of some problems connected with the author of the Tirukkural. I have much pleasure in doing so, first because of my admiration for Mr. Somasundara Bharati, the author, with whom I have often discussed these problems; and secondly, because of my great interest in the sage Thiruvalluvar and his immortal work the sacred Kural. Through the centuries the baffling figure of the poet Thiruvalluvar, 'the bard of universal man,' has been shrouded in mist or clothed in wild and ludicrous legends which are evidently the fancies of later days. Sometimes we have seen him as the meditative weaver of Mylapore, plying his shuttle to the rolling of the waves. In this pamphlet he appears in a new guise as a Tamil chieftain at the Court of the Pandian King.

This pamphlet deals trenchently with the many ludicrous and improbable stories that have clustered around the name of the unknown author of this great classic of the Tamil land. I have long believed that there is no evidence whatever for the truth of the legends concerning the birth of Thiruvalluvar, which made him one of seven children of a Brahmin father and a Paraya woman In fact the total absence of any contemporary evidence to the truth of this story is enough to lead any one to hesitate to accept it. Not one of the other six babes, some of whom are great names in Tamil literature, ever hint at any such story, and this alone is sufficient to disprovo its historicity.

Mr. Somasundara Bharati has gone further, and has suggested that the name Valluvar was a Court-title, indicating that the author held an honoured position in the Court of the Pandian Kings. He brings some evidence for such a possibility; but I rather hesitate to give up altogether the tradition of a lowly origin for the author. Many of the greatest names in the world's literature have had a lowly origin, and I should be rather sorry to have to disbelieve the story of Thiruvalluvar's lowly birth.

Mr Bharati also discusses at great length the age of Thiruvalluvar and believes him to be anterior to the Third Sangam. He has brought together, for the first time I believe, a large number of extracts from the Sangam works which seem to contain quotations from the Kural. These alone show how wide has been the research of Mr. Bharati into this difficult question. Though it may not be possible to follow him in his endeavour to put back the age of Thiruvalluvar to a period anterior to the Third Sangam, I am glad that he has placed this point of view before us with such a wealth of material and with such an overflowing enthusiasm for the personality of the poet.

Mr. Bharati makes an interesting conjecture with regard to the verse in the Tiruvalluvamalai which refers to Madura as the birth place of the poet, as the Northern Madura (Muttra) was the birth place of Sri Krishna In this as in other directions he shows the originality of his thought and his refusal to accept mere traditional interpretations as authoritative. This attitude of critical interpretation is one of the most welcome marks of this study, an attitude which the author has also revealed in his elucidation of Kambar's Ramayanam. For this we are

very grateful. In all these things there is often too great a reverence paid to ancient authorities, who, as Mr. Bharati observes, may have been biassed by other considerations.

While it may not be possible for all readers to follow Mr. Bharati in all his conclusions, we are sure that all lovers of the Tirukkural will welcome this fresh and original attempt to solve some of the baffling problems of the authorship of this work. Everything that concerns the author of the Kural is of absorbing interest to Tamil students, and I am sure that this essay will receive a warm welcome from the Tamil public, who will rejoice to find scholars of independent ways of thinking giving time and thought to this most interesting question.

The Tirukkural is one of great masterpieces of the world, a storehouse of ethical and cultural treasures; and the 'bard of universal man', as Dr. Pope calls Thiruvalluvar, is one of the shadowy figures of the past about whose life we are all anxious to obtain whatever fresh light is possible; and the Tamil public should be grateful to Mr. Somasundara Bharati for his contribution to the solution of one of our most interesting problems.

Y. M. C. A,
MADRAS,
22nd May, '29.

H. A. Popley.

FOREWORD. ii

By M. R. Ry. Rao Sahib
V. P. Subramania Mudaliar Avl., G.B.V.C. of Vellakal.

Mr. Somasundara Bharati scarcely needs an introduction to Tamil lovers with a critical frame of mind. He has already done research work in connection with Kamba Ramayanam, and in his தசரதன் குறையும் கைகேயி நிறையும் examined at length the question whether really Kaikeyi is as black a character as she is generally believed to be. Turning now to the other great Tamil work, Tirukkural, he has discussed in the present thesis the age and life-history of its author, the poet philosopher, Thiruvalluvar. He asks me to write a short introductory note, and I do so with pleasure.

The thesis formed the subject of a lecture delivered by the learned author under the auspices and at the request of the Madras University on 11—3—'29. The lecture called forth the admiration of scholars, and the Madura Tamil Sangam authorities have befittingly recognised its value in considering it worthy of publication by them in English as well as Tamil. The Tamil version has been graced with an introduction from the pen of that most eminent and respected scholar Brahmasri Mahamahopadyaya Swaminatha Iyer avergal, a circumstance, which by itself is sufficient to induce any one to peruse the thesis with more than ordinary attention.

The author has in the thesis scrutinised carefully the common current legendary tales about Thiruvalluvar and shown them "to lack the background of any proved or provable facts." A mass of folklore has sprung up about the incidents on Thiruvalluvar's life, and Mr. Bharati has

done well to warn us against confounding fiction with history.

Several of the legends about the life-history of the poet are evidently unworthy of any serious consideration. There are however some stories which have secured a strong hold on the credulity of even critically inclined persons, and the truth of which might appear to be borne out by intrinsic evidence in the name or writings of the poet. One of such stories is that connected with his supposed Pariah—ancestry - a story woven apparently around the present day meaning of the word 'Valluvar'. Mr. Bharati has knocked the bottom of the story by discussing ably at length the real usage and import of the word 'Valluvar' in Tamil classics and showing that it is wrong to take 'Valluvar' as a caste-name. He leads us step by step to the conclusion that our poet and philosopher was in all probability of Vellala extraction. (See pages 26—37.)

Where Valluvar lived is another interesting question, and Mr. Bharati has probed it and come to the conclusion that the time - honoured theory is wrong and that the honour of having been his abode belongs properly to Madura and not Mylapore. There is much to be said in favour of the theory thus newly and ably propounded.

The age of Valluvar naturally occupies a prominent place in any historical dissertation about him. It is needless to say that Mr. Bharati has given the question its due consideration. He has not fixed the exact point of time when the poet lived, but has done much to show that the beginning of the Christian era now generally ascribed to Valluvar is wrong and that Valluvar lived probably several

centuries earlier. The age has to be fixed more definitely by further research.

As stated by Mr. Bharati, the net result of his discussion is "to prove the common anonymous legends about Valluvar to be apocrypha, and to stimulate further research in the biography of this great sage-poet, whom classical study suggests to be a Vellala-chief that adorned the Pandian-Court in Madura long before the Third Sangam stars appeared on the Tamil horizon".

VELLAKAL,
22-5-1929. V. P. Subramania Mudaliar.

FOREWORD.

to the Tamil-edition (translated).

By Mahamahopadhyaya, Dhakshinathya Kalanithi

SRI. V. SWAMINATHA IYER AVERGAL.

I was one of those privileged to hear and enjoy the lecture on 'Thiruvalluvar' delivered by Sreeman Somasundara Bharatiar avergal, M.A., B.L., of Madura on 11—3—1929 in the Pachaiappa's College (Madras) on the invitation of the University of Madras.

Dealing with the factors of Thiruvalluvar's biography current at present, which are confoundedly confusing, contradictory in themselves, and contrary to the true traditions of old, Mr. Bharatiar's impressive speech soundly discriminated the acceptable from those that deserve to be rejected, and elucidated the great erudition of Thiruvalluvar and the regard he and his work commanded from the poets of yore, as well as the situation he held in his life; it was a reasoned disquisition so adequately and well warranted by authorities as to carry conviction to the audience. The discourse demonstrated the lecturer's love of Tamil, his Tamil learning, his eloquence, and his memory-power; it warmed the hearts of the listeners and elicited their admiration.

I rejoiced to see this lecture of rare merit being now brought out in book-form for the benefit of those who did not hear it. To the Tamil pandits, and to the research scholars among them, this book will, I think, be a new banquet.

Thus,

(Signed) V. SAMINATHIER.

Thiruvetteeswaranpet,
MADRAS,
21—5—1929.

AUTHOR'S PREFACE.

The absurd stories that have gained currency even among Scholars and Pandits in Tamilaham regarding the illustrious poet Valluvar and his life stirred me deeply, and made me earnestly to investigate their truth in the light of evidence available from the old classics. And the results of my thoughts were first submitted to a select audience of Tamil Pandits and Scholars in Trichinopoly about the end of 1925. The kindly reception they gave to my views encouraged me to revise them at leisure and to make them the theme of a lecture I was called on to give in Madura on 25—1—1926 under the Chairmanship of Reverend H A. Popley M.A., the well-known Anglo-Tamil Scholar, as the second of a course of lectures organised under the joint auspices of the Madura Tamil Sangam and the Madura Y. M. C. A. The senior Sethu Samasthanam pandit Sri R Raghava Iyengar avergal, who attended that lecture, greatly helped me with thought-provoking questions to think out the whole thesis afresh in a critically historic perspective. And at the suggestion of Sri Thirunarayana Iyengar avergal, the senior pandit of the Madura Tamil Sangam, I since published the results of my research in the Sentamil Vol. XXIV, parts 9 and 10. The late learned Raja Sahib of Ramnad went out of his way to tell me one day in Madras that he read my paper in Sentamil with very real interest and found much food for thought.

Recently when in response to the invitation from the University of Madras I undertook to deliver two lectures, I made this study of mine the thesis for my first University lecture delivered in the Pachayappa's College on 11—3—29.

Although the University authorities let me down rather coldly by not caring to send any representative even to introduce their invited lecturer to the Madras public, still I feel grateful to the University for their auspices which gave me a sympathetic and discriminating audience. I had the good fortune to be listened to among others by that erudite scholar, Mahamahopadyaya Sri Swaminatha Iyer avergal, Pandit Sri M. Raghava Iyengar avergal, Mr. Vaiyapuri Pillai B.A., B.L., editor of the University Tamil Lexicon, and Mr T. C. Srinivasa Iyengar B.A., B.L., M.L.C., the learned Secretary of the Madura Tamil Sangam. The reception I had at their hands was more than I could wish for. The Mahamahopadyaya who attended both of my lectures, cheered and warmly encouraged me at the conclusion of my speeches with words of real sympathy and friendly interest.

Subsequently after returning from his Council sittings, Mr. T. C Srinivasa Iyengar told me that the Mahamahopadyaya expressed himself to him so pleased with my lecture on Thiruvalluvar as to suggest its publication, and he also proposed to publish the thesis under the Sangam auspices both in Tamil and in English. I gratefully fell in with his friendly proposal, and readily sent my manuscripts to the Sangam office in response to his invitation. I am really thankful to him for his genuine interest and encouragement. In fact but for his friendly urge, I might not have even accepted the invitation to deliver the University-lectures. I am also indebted greatly to the scholars for their favourable opinions, which are appended to this brochure. My thanks are also due to the Sangam staff in general and to Mr. Ramanuja Iyengar, assistant

editor of Sentamil in particular, for real interest evinced in revising proofs and seeing the booklet through the press.

I am not so vain as to expect my views in this monograph would command universal approval without challenge. But I would feel more than recompensed for my pains if only it serves to provoke further inquiries and to induce scholars to make genuine research in these directions to enlighten the public by dispelling the hazy refracting mists that hang over the lives and aims of Sages, Saints and Savants in Tamilaham.

Madura,
25–5–'29.

S. S. Bharati,
Advocate.

ERRATA ET CORRIGENDA

PAGE.	LINE.	ERROR.	CORRECTION.
4.	8.	unedyfying	unedifying
4.	12.	greateful	grateful
6.	6.	Pndian	Pandian
7.	10.	ரின்ன	ரின்னு
11.	15.	வீடுமதுவே	வீடதுவே
11.	18.	ஊற்றைச்குழியிலமு திருத்தாங்கு.	ஊத்தைக்குழியிலமுதம் பாய்வதுபோல்.
13.	29.	conceipts	concepts
15.	6.	irressitible	irresistible
16.	5.	You	you
16.	19.	parimelazhkar's	Parimelazhakar's
17.	8.	eithics	ethics
19.	8.	casteaway	castaway
23.	6.	countenane	countenance
32.	22.	sangam	Sangam
33.	19.	suppresio veri	suppressio veri
36.	4	valluvamalai	Valluvamalai
37.	5.	etimology	etymology

THIRUVALLUVAR.

I. INTRODUCTION.

Rank credulity about all antiquities and blighting scepticism in actualities appear to be two of quite the common characteristics of the psychology of the average modern Tamil minds. While mistrust of men and things of the work-a-day world greatly handicap us in our real life and daily common intercourse and activities, our confiding credulity accepts readily and without the least scrutiny all sorts of stories told us about our ancients and their lives. This passing phase of the easy mental pose of modern Tamilaham need not be noticed seriously but for its responsibility for making much worthless history in the present renaissance. Almost all our beliefs derived or dating from the dark days of the medieval Tamilham are now in the melting pot: and it is only right that they should be tested in the crucibles of critical scrutiny even if it were only to rediscover, or revise and rightly appraise their real values. Close scrutiny without bias and with earnestness will really be of double service and can do no harm. It will serve truths to triumph; only fictions and fables may fade and wither away under its ruthless but all-purifying radio-rays. There is thus no reason to blame or ban any attempts of earnest enquiry and honest research, even were they to lead us to doubt, discount or denounce same of our fond beliefs of fair standing and wide currency Let us therefore turn now to critically re-examine the common tales about the great poet-philosopher of yore, whose classic Kural has come to arrest the attention, receive the recognition, and win the admiration of most of the cultured

mankind, regardless of all regional, racial, or religious barriers and limitations.

2. The most common story that is now in current circulation makes Valluvar the last born of a brood of semi-divine babes, who were the illegitimate issue of an unblest (if not also perhaps an illicit) intercourse between a Bedouin Brahman of doubtful parentage and his Pulaya enamorata. The baby was cruelly forsaken, as were all his fellows before him, on the luckless day of his nativity by both his heartless unnatural parents; and the lovelorn foundling was brought up in a panchama or a non-caste non-Aryan home. Our orthodox story-tellers then draw a pretty thick veil over the whole of his boyhood and early manhood, and bring him again all of a sudden on the stage in his mature mellowed manhood quite as a marvel of a master-poet and profound philosopher in one, only to shoot cometlike before the Royal Academy (known as the III Sangam) in the great Pandian capital to dazzle and disgrace its proud and privileged members for a while, and then to vanish equally cometlike from all further gaze of vulgar humanity. The savants of the far-famed Sangam, in the flush of pride and plenitude of power born of royal favour and state protection, slighted the immortal Kural and refused to recognize any merits of its divine author when he produced it as per convention then in vogue for their imprimateur. By this contumacious conduct to Valluvar, said to be an Avatar or incarnation of Brahma Himself as a rarely unique Pulaya-Braman cross-breed celebrity on earth, the royal Academicians incurred the divine wrath not only of this godling, but also of Saraswathi (his earthly sister and erstwhile heavenly spouse), and also of Vishnu (Brahma's own celestical father, but now born as the natural brother of

Brahma in his Pulaya-incarnation.) We cannot fail here to notice the quaint humour of the makers of all this mythical pabulam in giving our poet-philosopher in his expedition in quest of literary victories the company and comradeship of his eternal spouse Saraswati and his divine parent Vishnu–who were now readily requisitioned to be his co-born sister 'Avvai' and brother Idaikadar in utter oblivion of their celestial relationship, only in order to join forces with him as allies and auxiliaries to dethrone the few mortal members of the Madura Academy from their privileged position of prestige and pride. When ultimately the slighted book of the despised divine bard was placed, as was the wont on occasions of such literary contests, on the sacred plank in the temple tank on which also the Sangam members squatted for trial of its literary merits, the plank, we are demurely told, suddenly shrank up just to accommodate the peerless book, launching out all the arrogant academicians in the tank water to sink or swim as best they might. In their humbled and abject plight and to escape further perils from the disastrous displeasure of the divine trios, all the 49 erstwhile imperious Sangam savants broke out into eulogistic metrical adulations of the holy Kural and its immortal author. Their verses, together with some other songs attributed to the divine muse (our poet's spouse-sister), to Deus Siva, to the bodiless sky-spirit and to others, make up the panegyrics now known as "*Thiruvalluva Malai*," or "*Valluvar's Garland of Poetry*." To save themselves from a watery grave, all the proud poets are said to have offered the incense of fulsome flattery by these panegyrics to soften the incensed divinity, who was till then only a contemptible Pulaya mendicant before them. The godly Pulaya, after making the Sangam

savants eat the humble pie, relented only to spare his penitent petitioners their lives, yet ruthlessly slaughtered and buried their glorious corporate career in the great Sangam in the dust of irredeemable oblivion. Later legends also wed him to a Vysia or Vellala wife - called Vasuki, engages him in the soft time-hallowed vocotion of the warp and the whoof, domiciles him at Mylapore on the Madras beach, and gives him also an easy but unedyfying patronage of a generous merchant-millionaire and ship-owner called Elalasingan, who received in return for his meagre mercenary help many a miraculous blessing from his greateful godly protege, whom all the world now honour only as the author of the deathless eithical distiches.

3. The kernal of all this mythical yarn is to endow the peerless poet with an unenviable Pulaya-birth with a streak of possible Braman-blood in his melacha veins, accompanied and unrelieved by an unedifying low breeding: and his fabled debut in the great Pandian metropolis is said to have been divinely pre-ordained to end the pride and destroy the prestige and position of the famous Tamil Sangam, which our poet philosopher with divine intervention deliberately and inexorably humbled to the dust for ever. This vulgar tale asserts that the poet's very first advent in Madura brought him a blazing fame as deservedly, as it proved the ignoble exit of the far-famed Tamil-Academy into the eternal fog of unmerited oblivion

All these elaborate uncanny tales appear, like most other favoured fables, to lack the back ground of any proved or proveable facts. The whole fabric of these baseless fictions seems to crumble at the lightest touch of critical scrutiny. In the first place they receive no countenance

whatever from any authentic work of our ancient men of letters, or other accredited evidence of yore. So hoary a past was our Sage's time, and so great was the fame of his ethical poem that his human personality was overshadowed by and swallowed up in the impersonal greatness of the poet, so much so that even by the Sanga-Sagas he ceased to be remembered by his personal name and was revered only as the seer of eternal verities and author of his deathless distiches.

II. THE AGE OF VALLUVAR.

4. Our sage obviously belongs to the far off prehistoric pre-Nakirar times; and his mighty personality alone persists from the dimmest distant past through all the ages and times of Tamil traditions and history solely by dint of the sheer merit of the peerless pearl, known to us as the 'Kural' or the 'Short-metre,' the deathless work of its author's master-mind. Far from slighting him or scoffing at his work and being scotched by him in revenge as the fables give out, we have unmistakable evidence in the worthy works of our classic poets to prove that the Sangam scholars held his Kural in such great veneration as to freely and frequently quote from it, and that they also revered him as a divine preceptor. However, they either forgot or ignored the common facts and ordinary events of our hero's human life. At any rate they did not record or refer to any details bearing on Valluvar's biography in any of their great works that have come down to us. Either they found them unavailable even in their times, or thought them uncalled for and superfluous to be remembered and handed down to posterity in connection with a sage and superman, whose

immortal master-piece was monument enough to preserve his fame in perpetuity. We are told that the dawn of Valluvar's fame proved the dolesome night of death for that of the great Sangam; and the deathless Kural in its very birth-travails gave an inglorious burial to the last Royal Academy of the Pndian kings for despising its divine author. Yet in truth we find there are several reverent references to and excerpts from Kural adorning many a classic of the Sangam celebrities, which cannot be if these tales were true, and which afford in themselves ample proof as much of the immense antiquity as of the unchallenged greatness of Valluvar. His classic work should have not only defied and disarmed, but also surmounted and survived all contemporary envy; and its unrivalled and towering merits should have easily earned and established for itself long prior to the Sangam songs a niche in the fane of fame sufficiently sacred to warrant and elicit so many a warm and voluntary tribute from those proud and privileged poets of the Royal Academy. Let us just cull out and pass in review only a few of these unimpeachable credentials of our master poet's antiquity, which we find enshrined and embalmed in the available Sangam classics.

1. இடுக்கண்கால் கொன்றிட வீழு மடுத்தூன்றும்
நல்லா ளிலாத குடி. (1030)

தூங்குசிறை வாவலுறை தொன்மரங்க ளென்ன
ஓங்குகுல நைபவத னுட்பிறந்த வீரர்
தாங்கல்கட னாகுந்தலை சாய்க்கவரு தீச்சொல்
நீங்கல்மட வார்கடனென் றெழுந்துபோந்தான்.

(சீந்தா-காந்தருவ-6)

2. வேட்ட பொழுதி னவையவை போலுமே
தோட்டார் கதுப்பினா டோள். (1105)

வெட்டார்க்கு வெட்டனவே போன்றினிய வேய்மென்றோட்
பூட்டார் சிலைநுதலாட் புல்லா தொழியேனே.

(சீந்தா—குண—192)

3. கடலன்ன காம முழந்து மடலேறாப்
பெண்ணிற் பெருந்தக்க தில். (1137)

எண்ணில் காம மெரிப்பினு மேற்செலாப்
பெண்ணின் மிக்கது பெண்ணல தில்லையே.

(சீந்தா—குண—148)

4. கூற்றத்தைக் கையால் விளித்தற்றா லாற்றுவார்க்
காற்றாதா ரின்னா செயல். (894)
யாண்டுச்சென் றியாண்டு முளராகார் வெந்துப்பின்
வேந்து செறப்பட்டவர் (895)

வேந்தொடு மாறுகோடல் விளிகுற்றார் தொழிலதாகும்.

(சீந்தா—குண—239)

5. சிறப்பீனும் செல்வமு மீனு மறத்தினூஉங்
காக்க மெவனோ உயிர்க்கு. (31)
அறத்தான் வருவதே யின்பம் மற் றெல்லாம்
புறத்த புகழு மில. (39)

சிறப்புடை மரபிற் பொருளும் இன்பமும்
அறத்து வழிப்படூஉம் தோற்றம் போல.

(புறம்-31)

6. நாடாது நட்டலிற் கேடில்லை நட்டபின்
வீடில்லை நட்பாள் பவர்க்கு. (791)

நாடி நட்பி னல்லது
நட்டு நாடார்தம் மொட்டியோர் திறத்தே. (நற்றிணை-32)

7. ஒருநா ளெழுநாள்போற் செல்லும் சேட்சென்றார்
வருநாள்வைத் தேங்கு பவர்க்கு. (1269)
பெறினென்னாம் பெற்றக்கா லென்னா முறினென்னாம்
உள்ள முடைந்துக்கக் கால். (1270)

ஊடற்கட் சென்றேன்மற் றேழி யதுமறந்து
கூடற்கட் சென்றதென் னெஞ்சு. (1284)

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....

புலப்பேன்யான் என்பேன்மன் அந்நிலையே அவற்காணிற்
கலப்பேன் என் னுமிக் கையறு நெஞ்சே.

....

....

ஊடுவேன் என்பேன்மன் அந்நிலையே அவற்காணிற்
கூடுவேன் என் னுமிக் கொள்கையி னெஞ்சே.

....

....

துனிப்பேன்யான் என்பேன்மன் அந்நிலையே அவற்காணில்
தனித்தோ தாழும் இத்தனி நெஞ்சே.

எனவாங்கு

பிறைபுரை யேர்நுதால் தாமெண்ணி யவையெல்லாம்
துறைபோத லொல்லுமோ தூவாகா தாங்கே
அறைபோகு நெஞ்சுடை யார்க்கு.

(கலி–67)

8. துஞ்சுங்காற் றோண்மேல ராகி விழிக்குங்கால்
நெஞ்சத்த ராவர் விரைந்து. (1218)

ஓ ஒ கடலே,
தெற்றெனக் கண்ணுள்ளே தோன்ற இமையெடுத்துப்
பற்றுவென் என்றியான் விழிக்குங்கால் மற்றுமென்
நெஞ்சத்துள் ளோடி யொளித்தாங்கே துஞ்சாநோய்
செய்யு மறனி லவன்.

(கலி-144.)

9. காமமும் நாணு முயிர்காவாத் தூங்குமென்
னோனா வுடம்பி னகத்து. (1163)

10. காம முழந்து வருந்தினார்க் கேம
மடலல்ல தில்லை வலி. (1131)

நலிதருங் காமமுங் கௌவையு மென்றிவ்
வலிதின் உயிர்காவாத் தூங்கியாங் கென்னை
நலியும் விழுமம் இரண்டு.

(கலி-142)

காமக் கடும்பகையிற் றோன்றினேற் கேம
மெழினுதல் ஈத்தவிம் மா.

(கலி-139)

11. அறிவினா னாகுவ துண்டோ பிறிதினோய்
தந்நோய்போற் போற்றாக் கடை. (315)

சான்றவர் வாழியோ, சான்றவிர் என்னும்
பிறர்நோயும் தந்நோய்போற் போற்றி அறனறிதல்
சான்றவர்க் கெல்லாம் கடனானா லிவ்விருந்த
சான்றீர் உமக்கொன் றறிவுறுப்பென்.

(கலி-139)

12. குடிபுறங் காத்தோம்பிக் குற்றங் கடிதல்
வடுவன்று வேந்தன் றொழில். (549)

குடிபுறங் காத்தோம்புஞ் செங்கோலான் வியன்றானை
விடுவழி விடுவழிச் சென்றாங்கு அவர்
தொடுவழித் தொடுவழி நீங்கின்றாற் பசப்பே.

(கலி-130)

13. ஆக்கங் கருதி முதலிழக்குஞ் செய்வினை
ஊக்கா ரறிவுடையார். (463)

வாணிக மொன்றுந் தேற்றாய் முதலொடுங் கேடு வந்தால்
ஊணிகந் தூட்டப் பட்ட வூதிய வொழுக்கி னெஞ்சத்
தேணிகந் திலேசு நோக்கி இருமுதல் கெடாமை கொள்வார்
சேணிகந் தய்யப் போகின் செறிதொடி யொழிய வென்றார்.

(சிந்தா-காந்தரு-278)

14. தன்னெஞ் சறிவது பொய்யற்க பொய்த்தபின்
தன்னெஞ்சே தன்னைச் சுடும். (293)

நெஞ்சறிந்த கொடியவை மறைப்பினும் மறையாவா
நெஞ்சத்திற் குறுகிய கரியில்லை யாகலின்.

(கலி. நெய்தல்-8)

15. உலகந் தழீஇய தொட்ப மலர்தலும்
கூம்பலு மில்ல தறிவு. (425)

கோட்டுப்பூப் போல மலர்ந்துபிற் கூம்பாது
வேட்டதே வேட்டதா நட்பாட்சி—தோட்ட
கயப்பூப் போன் முன்மலர்ந்து பிற்கூம்புவாரை
நயப்பாரு நட்பாரு மில்.

(நாலடி-நட்பாராய்தல்-5)

16. இல்லாளை யஞ்சுவா னஞ்சுமற் றெஞ்ஞான்று
நல்லார்க்கு நல்ல செயல். (905)

இல்லாளை யஞ்சி விருந்தின்முகங் கொன்றநெஞ்சிற்
புல்லாளனாக.

(சிந்தா-மண்மகளிலம்பகம். செய்-217)

17. பெயக்கண்டு நஞ்சுண் டமைவர் நயத்தக்க
நாகரிகம் வேண்டுபவர். (580)

முந்தை யிருந்து நட்டோர் கொடுப்பின்
நஞ்சு முண்பர் நனிநாகரிகர்.

(நற்றிணை)

18. களித்தறியே னென்பது கைவிடுக நெஞ்சத்
தொளித்ததூஉ மாங்கே மிகும். (928)
... ... காமம்
மறையிறந்து மன்று படும். (1138)

தோழிநாம்,
காணாமை யுண்ட கருக்கள்ளை மெய்கூர
நாணாது சென்று நடுங்க வுரைத்தாங்குக்
கரந்ததூஉங் கையொடு கோட்பட்டாங் கண்டாய்.

(கலி., முல்லை-செய்-15)

19. பொருணோக்கான் வேந்தன் வரிசையா நோக்கின்
அதுநோக்கி வாழ்வார் பலர். (528)

வரிசை யறிதலோ வரிதே பெரிதும்
ஈத லெளிதே மாவண் டோன்றல்
அது நற்கறிந்தனை யாயிற்
பொதுநோக் கொழிமதி புலவர் மாட்டே.

(புறம்-121)

20. பற்றற்ற கண்ணே பிறப்பறுக்கு மற்று
நிலையாமை காணப் படும். (349)

அற்றது பற்றெனி லுற்றது வீடு.

(திருவாய்மொழி-1, 2, 5)

21. ஆரா வியற்கை யவாநீப்பி னந்நிலையே
பேரா வியற்கை தரும். (370)

சென்றாங் கின்பத் துன்பங்கள் செற்றுக் களைந்து பசையற்றால்
அன்றே அப்போதே வீடு மதுவே வீடு வீடாமே.

(திருவாய்மொழி. பதிகம்-78. பாசுரம்-6)

22. அங்கணத்து ளுக்க வமிழ்தற்று. (720)

ஊற்றைக்குழியி லமுதுகுத்தாங்கு.

(பெரியாழ்வார்திருமொழி)

23. நீரின் றமையா துலகெனின் யார்யார்க்கும்
வானின் றமையா தொழுக்கு. (20)

நீரின் றமையா உலகம் போலத்
தம்மின் றமையா நந்நயந் தருளி.

(நற்றிணை-1)

24. நட்டார்க்கு நல்ல செயலின் விரைந்ததே
ஒட்டாரை ஒட்டிக் கொளல். (679)

நட்டார்க்கு நல்ல செயலினி தெத்துணையும்
ஒட்டாரை யொட்டிக் கொளலதனின் முன்னினிதே.

(இனியவைநாற்பது-18)

25. சார்புணர்ந்து சார்பு கெடஒழுகின் மற்றழித்துச்
சார்தரா சார்தரு நோய். (359)

சார்புணர்ந்து சார்பு கெடஒழுகின் என்றமையால்
சார்புணர்வு தானே தியானமுமாம்—சார்பு
கெடஒழுகி னல்ல சமாதியுமாங் கேதப்
படவருவ தில்லைவினைப் பற்று.

(திருக்களிற்றுப்படியார்)

26. வேண்டுங்கால் வேண்டும் பிறவாமை மற்றது
வேண்டாமை வேண்ட வரும். (362)

வேண்டுங்கால் வேண்டும் பிறவாமை என்றமையால்
வேண்டு மவ்வேதே யவ்வொன்றும்—வேண்டினது
வேண்டாமை வேண்டவரும் என்றமையால் வேண்டிடுக
வேண்டாமை வேண்டுமவன் பால்.

(திருக்களிற்றுப்படியார்)

27. தலைப்பட்டார் தீரத் துறந்தார் மயங்கி
வலைப்பட்டார் மற்றையவர். (348)

தலைப்பட்டார் தீரத் துறந்தார் மயங்கி
வலைப்பட்டார் மற்றையவ ரென்று—நிலைத்தமிழின்
தெய்வப் புலமைத் திருவள்ளுவ ருரைத்த
மெய்வைத்த சொல்லை விரும்பாமல்.

(நெஞ்சுவிடுதூது)

28. பிறர்க்கின்னா முற்பகற் செய்யிற் றமக்கின்னா
பிற்பகற் றாமே வரும். (319)

முற்பகற் செய்தான் பிறன்கேடு தன்கேடு
பிற்பகற் காண்குறூஉம் பெற்றிகாண்.

(சிலம்பு: வஞ்சினமாலை. வரி-3, 4)

29. தெய்வம் தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய்யெனப் பெய்யும் மழை. (55)

தெய்வம் தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய்யெனப் பெய்யும் பெருமழை யென்றவப்
பொய்யில் புலவன் பொருளுரை தேராய்

(மணிமேகலை; காதை 22-வரி-59-61)

தெய்வம் தொழாஅள் கொழுநற் றொழுவாளைத்
தெய்வம் தொழுந்தகைமை திண்ணமால்—தெய்வமாய்
மண்ணக மாதர்க் கணியாய கண்ணகி
விண்ணக மாதர்க்கு விருந்து.

(சிலம்பு-கட்டுரைகாதை)

30. *எந்நன்றி கொன்றார்க்கும் உய்வுண்டா முய்வில்லை*
செய்ந்நன்றி கொன்ற மகற்கு. (110)

நிலம்புடை பெயர்வ தாயினு மொருவன்
செய்தி கொன்றோர்க் குய்தி யில்லென
அறம்பாடிற்றே யாயிழை கணவ.

(புறம்-34)

5. Such parallels to Kurals from almost all the extant Sangam and post-Sangam works of yore can be multiplied hundred-fold But those given above will quite suffice to show the fact that Valluvar's deathless couplets of eternal truisms have to no small extent fertilized the poetic thoughts of the classic times of Tamilaham. It may yet be possible for the diehards to argue that the author of Kural may have himself laid under contribution for his book all the earlier poems, after drinking deep and largely from those poetic founts, and that the numerous parallels available could equally prove that far from being the source, his Kural is only a happy hive of sweet honey garnered with care and labour from many a flower of the classic poems. A critical comparison of the conceipts as well as the diction of Valluvar's distiches with the available parallels in the Sangam-works will be conclusive proof-positive against any such false surmises and futile suggestions.

The uniformly superb luminous crystals of the Kural themselves afford the best and most convincing evidence of the great age and sterling originality, which have made them genuine diamonds for all times as against the fine later imitations of consummate artists that abound and adorn the other works. Moreover, the scrupulous and transparent honesty of some of these master-artists even dispenses with the need for exercising this rare faculty of delicate literary criticism, and sets at rest all question as to the relative priority between the Kural and other available Sangam-works by their frankly pointing to Valluvar's Kural as the beacon-light of the Pole-Star illuminating their spheres of thought. Sathanar and Ilango, in the lines of their great classics cited above, expressly quote from the Kural; and the former in the fervour of his worship reverently refers to Kural as the store-house of eternal verities of a divine poet that never utters but truth. Alathur Kizhar in the above Purappattu goes even further and, citing one of Valluvar's immortal couplets, would proclaim it to be a divine revelation of the Deity of Dharma or the eternal-law personified.

6. Now it is accepted on all hands that all the so-called Sangam classics are not the works of the poets who all lived almost at the close of the 3rd Sangam age. There are poems in Purananuru and works like Kalithokai which are believed to be works of master-poets that must have lived not necessarily in the middle nor even the beginning of the 3rd Sangam. Research and critical scrutiny of scholars point to an age for their authors far anterior to the third, and possibly synchronising with the second Sangam. At all events some of these old works are fairly considered to be prior to the 3rd Sangam

period. And as our Kural is reverently quoted from even in such very old classics, it is not unreasonable to deduce that Valluvar cannot have lived during the third Sangam age, much less on the eve of its final dissolution to dig its grave or sing its requiem with his immortal Kural. On the other hand, the inference is irressitible that Kural not only must have had its birth, but must also have established and enjoyed its empire long anterior to these old masters to have earned at their hands the envied and enviable recognition and ungrudging homage so as to be freely and frequently cited from in their great classics.

7. There is yet another proof of Kural's great old age. It is the accepted creed among all the Tamil scholars that Tholkappiam was the accredited standard grammar not only for the third, but even for the second Sangam literature. One of its sutrams expressly tabooes the letter 'ச' at the beginning of Tamil words. The ban appears to have been tacitly lifted even before the post-Sangam periods; and many a daring spirit of the third Sangam age openly revolted against this express rule of grammar, whose authority was throughout the whole of the second and part of the third Sangams was unchallenged and unchallengable. In many of the later Sangam works we find numerous Tamil words beginning with this offending letter ச, proscribed by Tholkappiar. It must have served a long course of probation and prenticeship on the sly before finding favour enough at the hands of the conservative Sangam clique to receive its baptism and to be openly admitted to the privilege of the pharisees of the Tamil alphabet to begin the Tamil words. The fact that almost all the available Sangam classics now reveal the solemn breach of this rule proves its abrogation by the 3rd

Sangam poets. Any closer allegiance to its authority must therefore suggest an age sufficiently prior to the subversion of its sway in the realm of letters; and we find just such an allegiance to it in Kural. As far as I gather, You don't come across any Tamil words in Kural in defiance of this law of Tholkappiam. The only two apparent rebels are 'சலம்' and 'சமன்', who, on close scrutiny, appear to be only alien so-journers serving or sheltering under sufferance, and not to be native Tamil words claiming any birth-right of citizenship in the realm. This rare loyalty and obedience to the obsolete rules of Tholkappiam again establish that, like Kalithokai, Kural must be a pre-Sangam work to have earned the veneration of the poets of the third Sangam age.

8. There remains perhaps one other argument adduced by some scholars to suggest a later age for Kural, which requires to be examined in this connection They take their stand on a word or two in a passage in parimelazhkar's commentary: The words relied on read as follows:—"வியாழ வெள்ளிகளது துணிபுதொகுத்து பின் நீதி நூலுடையார் கூறியவாறு கூறுகின்றமையின்". The critics pick up the words "பின் நீதிநூலுடையார்", assume they refer to Chanakyar and other later Sanskrit writers, and argue that Valluvar must have lived long after such later Sanskrit text-writers to have borrowed their maxims. Their arguments rest solely on the quick-sands of surmises, and will crumble at the slightest tread of critical examination. In the first place, there is nothing in the context to warrant a conclusion that the words refer to Chanakya and writers of his age or type. Secondly, Parimelazhakar nowhere countenances a theory that Kural is a mere collection of excerpts and maxims derived even from the

pre-Chanakya Dharma-sastras, like Manu, which admittedly are the sources Chanakya and men of his ilk draw from. On the other hand, what the commentator does in these and many similar passages is only to draw attention by comparing and contrasting parallels to points of similarity or otherwise in the two great cultures of the Aryans and the Tamils as regards their institutions and outlook in the several provinces of eithics, politics or erotics. He indicates no intention whatsoever to suggest any indebtedness of Valluvar to any prior Sanskrit original sources for inspiration or ideas. The panegyrics, known as (வள்ளுவமாலை) Valluvamalai, expressly state that, if anything, Kural may be compared to the Aryan Vedas, and its place and position in the Tamil language is the same which Vedas occupy in Sanskrit. "ஆரியம் வேதமுடைத்து, தமிழ் திருவள்ளுவனார் ஓதுகுறட்பாவுடைத்து". These Valluvamalai verses even indicate that no post-Vedic Dharma-Sastras have anything to do with the Tamil Kural. Lastly, it must be remembered here that Neethi Sastras are only treatises on positive law; whereas Kural treats of the whole realm of ethics covering the entire range of both the social, political and domestic politics. Such a comprehensive synthetic system of ethics need not and cannot be based on exclusively legal or politico-legal sectional text-books like those of Chanakya. Parimelazhakar frequently points out and emphasises the peculiarly Tamil institutions and conventions mentioned in Kural by contrasting them with their Aryan parallels, thus warranting the natural opinion that Kural is an original Tamil work treating of the ethical, political and domestic ideals of the early Tamils. A morbid passion to deduce or derive everything good in Tamil literature

from a Sanskrit original will be as reasonable or acceptable to sober thought, as the equally culpable modern craze in evidence in some quarters to deny to Sanskrit literature all originality, and to try to convict all Aryan writers of plagiarism and perverse vandalism, and proclaim all Sanskrit books to be second-hand translations of non-existing or imaginary Tamil originals, said to have been deliberately destroyed by the plagiarists to prevent discovery of their sins and to pretend originality. The sober truth almost always comes out all the clearer for all such frothy controversies. Kural may have its parallels to many rare ideas in great Sanskrit classics. But mere parallelism in ideas or concepts would prove nothing. Numerous closest parallels are found in the poems of Shakespeare, Shadi and Kalidasa. But no sane student of literature will ever deduce connection between these master-poets on that account. Kural is an old Tamil classic, treasuring up all that is valuable or worth preserving in early Tamil culture: and its merit cannot be detracted merely by suggested similitude between some ideas or customs or institutions referred to therein and those in other Sanskrit, or for that matter in Arabic or Greek writings. Its age, as its worth, is to be tested by other testimonies acceptable to known methods of logical and historic comparison and research. I have attempted so far to equate and weigh all the available materials and literary proofs, which to my mind strongly negative the current tales regarding the birth of Kural and warrant a very much older age to it than what these stories would prescribe for it. The natal sphere of Kural, it appears to me, we must trace in the perihelion of the second and the aphelion of the 3rd Sangam.

III. BIRTH OF VALLUVAR.

9. We will now turn for a moment to the delectable tale of Valluvar's birth and pedigree, and probe it with a sounding needle well sterilized of all bacteria of bias. The anonymous tale gives to the author of Kural an unenviable parentage. A bedouin Brahman is said to have consorted with an unknown Pulaya girl: and of the seven casteaway urchins, born by their unblest union and out of wedlock, Valluvar was the last child orphaned and deserted at his very birth by his parents, prompted by their passion for free perigrinations, and nerved by the precepts of stoic philosophy preached by the new-born babes miraculously lisping in numbers. The story-tellers snatch at the opening words of the very first couplet in Kural, and weave all their fine cobwebs on those slender threads. "ஆதி" & "பகவன்" in the opening verse, they say, are the names of Valluvar's mother and father, whose memory the philosopher is prompted by his filial piety to commemorate by such a sly process of apotheosis. The story-tellers do not however give us any hint whatever as to their authority for this thesis. This naive story and the intriguing love of story-tellers for romance alone appear at present to afford the mutual salvo and gusto for each other. It will stand to reason to ascertain from any other source the real names of Valluvar's parents, and when that is established, to examine the further thesis whether the great son meant to immortalise his parents by anywise mentioning their names in his deathless work. As matters stand at present, the only evidence for their suggested names is this common story; and the only authority for the whole story is the assumed identity of their names with the two words in the first couplet, which

intrigue the fancy of the story-tellers. This will be a patent instance of bad logic, of the vicious conundrum shunned alike by all lovers and seekers of truth. The first rock on which this fancy boat of our fairy-tale-mongers splits is the total absence of authority for the reputed names of the disreputable parents proclaimed by the story-tellers. Then comes another little whale which upsets their ferry in the midst of their revels. There is another anonymous Tamil work known as (ஞானமிர்தம்) Gnanamirtham. In the story it gives of Valluvar, it christens his father as 'Yalidhattan' The two tales serve only to mutually destroy each other. Nevertheless we find many later anonymous humourists weaving this story into many of their fanciful poetic fabric. And we have some later literature uncritically accepting the tales and unconsciously improving on them.

10. The final rift in the lute is furnished by another interesting linguistic fact. It is authoritatively said by competent scholars that the word Bagavan (short) is impossible in post-Vedic Sanskrit language and it only occurs once or twice in the pre-Paniny early Vedic literature. Bagavan (long) is the only admissible Sanskrit form of the word. The ray of this startling truth is hostile to the rich imaginative figment that colours the common tale about Valluvar's pedigree. If ever there were a Braman father of Valluvar, Bagavan (short) by name, then he must have been an antidiluvian living long prior to Paniny in the Vedic age: and this very name must thus militate against the theory of Valluvar being a contemporary of the latest poets of the last days of the 3rd Sangam ages, long after the arc of Sanskrit Noah settled on the banks of the Ganges and the Godavary. But we know the rich

fancy of our story-tellers never falters for want of logic. In fact it does not pause to syllogise and scrutinise its fairy tales. Stories abound in our land to paint in all fancy colours sportive combats between literary leviathans living ages apart. Nachinarkinyar is made to enter the lists against Parimelzhakar. The poetic giant Koothan is made to fight and be worsted by the pigmy Pukalendi. Kalidasa, Bavabuthi, and Boja are naively collated and intriguingly brought into contact to afford amusement to literary humourists. Our story-tellers thus are very resourceful and fear nothing to flavour a pleasant tale. Valluvar's parentage is one such intriguing fiction foisted by the romantic story-tellers on the folklore in Tamilaham.

11. Again the total absence of countenance to this absurd story in any Sangam works or even in post-Sangam classics is significant. In addition to this negative proof of the falsity of this story, we have another important fact also to remember. Kural is one of the exceptionally lucky works in the history of Tamil literature that escaped the ravages of medieaval vandalism, and it had a rare good fortune of never neglected perennial vogue in the land: its sunshine never knew of a single eclipse total or partial in the Tamil firmament And the immortal work was always scrupulously treasured by scholars and scribes in carefully preserved palm-leaf books. All these manuscript volumes of Kural have ever had appended to them what is commonly called Valluvamalai (the collection of complimentary verses) attributed to the last members of the 3rd Tamil Academy in Madura; yet they uniformly ignored the seven Venba verses said to have been miraculously sung by the seven sacred babes abandoned as soon as they were born. At least Valluvar's fist metrical utterance as a

divine babe would be a much more appropriate prologue or appendage to his deathless work than what others uttered about him; and we should naturally expect the earliest admirers of Valluvar to treasure up his first oracular poetic laurel and those of his ill-fated co-born divinities, and to pass them down to posterity along with Valluvamalai if there were any truth in the story. That respectable opinion in the world of Tamil literature never countenanced this story is proved not only by the absence of these seven sacred stanzas in all the traditional Kural--volumes in the land, and the total absence in any classical works of any reference to it, but also by the significant fact that all the ten commentators of Kural ignored them, and even the latest erudite editors of Kural, like Saravanapperumal Iyer and Arumuga Navalar, also chose to excise or exclude them in their editions. These facts cogently and conclusively prove the unreliability and spurious nature of this comic Story: and its persistance in Tamilaham not withstanding all this only proves two things, the abnormal growth in modern Tamilaham of gullible avidity for any and every sensational superstition and supernatural stupidity, and the imaginative exuberance of irreverent and irresponsible romancers who are out and go right ahead to suggest such stories to show that every great man in the Tamil land, no matter who he is, be he Valluvar, Nakirar or Kambar, must necessarily owe his greatness to a streak of illegitimate Braman blood in his veins It is to these facts we owe much of our prolific modern folklores, among which our story of a non-sacerdotal neo-potter-Braman (வேளார் வேதிரியன்) begetting Valluvar on his Pulaya paramour is one.

12. Now I must refer here to two stanzas that are usually requisitioned and relied on by our romancers in support of the legendary Pulaya-birth of Valluvar. One of these two Venbas is by Sivagnana Yogi, aud the other by Mamular in the Valluvamalai. Let us now examine these Verses to see if they warrant or even countenane this miraculous myth. The 1st giant leg of this canard is the Venba of Mamular, which reads as follows:—

"அறம்பொரு ளின்பம்வீ டென்னுமந் நான்கின்
திறந்தெரிந்து செப்பிய தேவை—மறந்தேயும்
வள்ளுவ னென்பானோர் பேதை, அவன்வாய்ச்சொற்
கொள்ளார் அறிவுடையார்."

This verse only records Mamular's genuine outburst of admiration for the divine genius of the author of Kural. The panegyrist only expresses his fervent reverence for Valluvar and says in his verse that 'none but fools would reckon Valluvar among the ordinary run of mankind, while wise ones will recognise him to be a superman.' This verse could be strained to be au authority for Valluvar's mean birth only by first assuming that he were born mean and his name meant it. For those who start on the latter presumption no further authority is needed: to all others the Verse cited means neither more nor less than an encomium of a poet to one greater than himself. There is nothing in it to refer to any mean birth of Valluvar. The learned scholar Saravanaperumal Iyer himself says so in commenting on this Valluvamalai verse, although he also adds a postscript about others' possible leaning to give it a different interpretation to support the common legend.

13. The other leg of this colossal canard is, as I stated, one of the verses in 'Somesar' mudumozhi

Venba' of Sivagnana Yogi. He only uses the current tale to give point to a Kural he wanted to emphasize in his own way. The Yogi took the tale without scrutiny and without ever adverting to its truth or otherwise; for, I maintain he would never have given this verse in its form if ever be meant to throw in the weight of his own authority in support of the comon tale. As it is, the verse is limping in logic and betrays its innocence of all polemical controversy. The verse reads as follows:—

> " மெய்த்த திருவள்ளுவனார் வென்றுயர்ந்தார், கல்விநலம்,
> துய்த்த சங்கத்தார் தாழ்ந்தார், சோமேசா—உய்த்தறியின்
> மேற்பிறந்தாராயினுங் கல்லாதார், கீழ்ப்பிறந்துங்
> கற்றார் அனைத்திலர் பாடு."

The great Saivite theologian could not possibly mean to imply that all the Sangam poets were high-born, or were ill-educated, which is only to be stated to be discredited. The words " கல்விநலம்துய்த்த சங்கத்தார் " in the illustrative preface conflict with the word "கல்லாதார்" in the preceptual couplet that concludes the verse. The whole venba is more an illconceived metrical effusion in an effort to hang a tale on every distiche, than a logical attempt to prove a theory about Valluvar's origin. It is thus either useless or erroneous in connection with the thesis it is called to support.

14. In this connection I will also take leave to add here a few positive indications that refute the legend. and go to prove Valluvar's high-birth and breeding. First his great Kural is a standing revolt against this mythical Pulaya birth. Valluvar emphasizes the value and importance of birth and family prestige in his Kural If he were mean-born, can we expect it of him to trumpet the blessings of birth? Again he deliberately bans all drink and meat not

merely to ascetics or high-caste men, but to all human beings. Will a born Pulaya anathematise the staple food and beverage of the millions of his community for mere fashion or dogma, when he takes care throughout his immortal work to maintain a strict religious neutrality? He was no sectarian or worshipper at the altar of caste. He proclaims the equality of all men by birth; yet he vehemently proscribes all meat and drink for all mankind. This does not appear to harmonise with an assumed Pulaya-birth for the great poet-philosopher. The great and accurate knowledge of the intricacies of court-life and of caste and family customs and conventions, which his numerous Kurals display, proves his intimate acquaintance and close practical contact with high-life in Tamil society. This is not probable in the case of a born Pulaya in the conservative Tamil society of the Sangam age. The lovers of the legend who proclaimed in one breath Valluvar's Pulaya-birth preach in another that he took all his inspiration for his immortal Kural from sacred Sanskrit Shastras. Now, they do not appear to pause to ponder over the inherent infirmity in their pet theories. If Valluvar were Pulaya by birth, how came he to acquire all his great and intimate knowledge of Srutis, Smirthies and Shastras? Were Brahmins in Tamilaham in his age more cosmopolitan, and freely taught all their sacred lore to Pulayas, which they now deny even to caste-hindu non-Brahmins? Now, I think it hardly necessary for me here to labour to lay at rest the theory that the Pulaya-born Valluvar is God-incarnate, and so needed no instructional aids to display his great knowledge and culture. Our only wonder would then be, why the all-knowing Brahma chose an unwanted Paraya-birth, and at the same time laboured to thrust his great Kural on the

unwilling Royal Academy of the caste-ridden birth-proud Tamil bards of his times ? To crown all is the traditional incident of his marrying a high born Vellala damsel of his days, which does not square with his alleged Pulaya birth. Would the great Vellala community, whose pride of birth rested on their privilege of inter-marriage with the ruling houses of the three great crowned kings of Tamilaham, condescend to make an alliance with a known Pulaya who lived from hand to mouth solely by means of his daily manual labour as a hand-weaver, poet though he be? The truth is that the whole story is an ill-conceived canard of later-day romancers bristling with inconsistencies and betraying its cloven foot at every stage. It stands self-condemned, branded by its own infirmities.

IV. THE REAL USAGE AND IMPORT OF THE WORD 'VALLUVAR' IN TAMIL CLASSICS.

15. It only now remains for me to offer a few suggestions by way of constructive remarks about the name of the author of Kural. The word 'Valluvar' has in the modern Tamilaham come to be synonymous with a Pulaya. Later lexicons like Chudamani Nickandu mention this word as the name of a priestly clan of the Paraya race, just as some other Tamil words of good import in Sangam literature such as '*சாற்றம்*' have since degenerated as names only of bad odour or of narrow significance. But a study of Sangam classics shows that this word Valluvar had no reference whatever in those days to any untouchable or unapproachable Pulaya by birth. The following lines will afford us a few illustrations;—

1. "*கோற்றொழில் வேந்தன் கொற்ற முரசம்*
பெரும்பணைக் கொட்டிலுள் அரும்பலி யோச்சி

முற்றவை காட்டிக் கொற்றவை பழிச்சித்
திருநாள் படைநாள் கடிநா ளென்றிப்
பெருநாட் கல்லது பிறநாட் கறையாச்
செல்வச் சேனை வள்ளுவ முதுமகன்

....

அணைமிசை யமர்ந்து அஞ்சுவரு வேழத்துப்
பணையெருத் தேற்றிப் பல்லவர் சூழத்
தேர்திரி மறுகுதோ றார்முழு தறியப்
பொலிக வேல்வலம், புணர்க பூமகள்,
மலிக மண்மகள், மன்னுக மன்னவன்,

....

வாசவ தத்தையொடு வதுவை கூடி
.......மன்னவன் மணமக ளுருங்
காலை யிதுவென........"

பெருங்கதை. காண்டம் 2. பகுதி 2. வரி 29–52.

2. "அரசு கொற்றத் தருங்கடம் பூண்ட
முரசெறி வள்ளுவ முதியனைத் தரீஇ."

ஷை காண்டம் 1. பகுதி 47. வரி 155-156.

3. "வச்சிரக் கோட்டத்து மணங்கெழு முரசம்
கச்சை யானைப் பிடர்த்தலை யேற்றி

....

முரசு கடிப்பிடூஉம் முதுக்குடிப் பிறந்தோன்
திருவிழை மூதூர் வாழ்கென் றேத்தி

....

ஒளிறுவாண் மறவருந் தேரும் மாவும்
களிறுஞ் சூழ்தரக் கண்முர சியம்பிப்
'பசியும் பிணியும் பகையும் நீங்கி
வசியும் வளனுஞ் சுரக்கென' வாழ்த்தி
அணிவிழா அறைந்தன ளகநகர் மருங்கென"

மணிமேகலை. விழாவறைகாதை-வரி-27, 28; 31, 32; 68-72.

All these verses in Sangam classics refer to the function of the heralds, who proclaim by royal commands auspicious announcements in the palace and the inner Courts of the city of kings. The context makes it clear that the valluvars or heralds had access to the innermost shrines in kings' palaces, and rode the royal elephants in discharge of their duty. The valluvars or heralds are spoken of as (உயர்ந்தோன்) (the high officer) in a verse of Palaikouthamanar. (பதிற்றுப்பத்து 3-30)

16. All these facts preclude any possible referance to untouchable Parayas. The most relevant and significant facts in these contexts are these: — The word 'Valluvars' refers only to the high officers in the royal household, and those offices were held only by men worthy of royal confidence by dint of their proved loyalty and approved merit. Those office-bearers are all அரச கொற்றத் தருக்கடம் பூண்டவர் *i. e.*, they had the rare privilege of special relation to all that contributed to the kings' triumphs.

When we have progressed so far in the scrutiny of this Tamil word with the help of the old Tamil classics, we receive still more light from an unexpected quarter. Sendan Thivakaram is the oldest Tamil Nikandu or lexicon wherein we may get the nearest approach to the real significance ofTamil words in the Sangam age. It defines 'Valluvar' to be a name of the office of the chief confidential dignitary in the royal household, as apart from his state-ministers in his political or public service. "வள்ளுவன்—சாக்கை—என்னும்பெயர் மன்னர்க், குள்படு கருமத் தலைவர்க்கு ஒன்றும்". This Thivakaram definition is only an enunciation of an office, some of whose functions are explained and elaborated by the classical quotations cited above. It must be an office

corresponding to the Private Secretary, or better still to the chamberlain or Sarvadikarikar of the royal-house. It is thus fairly clear as crystal that the word Valluvar denoted originally the office of a royal herald. In course of time when old Tamil institutions decayed and died giving place to new ones, the word also must have been narrowed down in significance and appropriated to denote the class of men whose special function was to announce by beat of drums anything to the public. In the Kural age it evidently had no reference to any caste, but only denoted a high officer in the royal household. The author of Kural must have held such office in the Pandian court. And his eminence in the field of letters must have naturally over-shadowed his official greatness that people forgot the minister in the philosopher-poet. They reverently called him only by his official designation, as no great man is called by his personal name by his compeers. The singular eminence of this Valluvar (Chamberlain) made the official name stick to him, and posterity forgot his personal name altogether. Such instances are not rare in history. Bacon is more known as a philosopher than as a Court minister. Chanakya's charter to fame is his authorship, and not his successful ministership under his great king Chandragupta. People know Nakirar's father only as the great Madura-Professor or Kanakayer, and his personal name is now forgotten for centuries. The royal author of the superb Tamil epic Chilappathikaram is known only as Ilango or the Junior Prince, and his personal name is forgotten. The first commentator or Bhasyakar of the classic Tamil grammar is still called Perasiryar or Uraiyasiriyar *i. e.*, the great commentator, and no one knows his name or what else he was. Even the word Kamban

seems to be a mere surname derived from the place of his birth, and not the personal name of the great epic poet. Custom and convention proscribed the use of personal names of men of eminence, who were remembered only by their honorific surnames. And the author of Kural has similarly been remembered only by his official surname by the admiring and grateful Tamilaham, whose very reverence to their great philosopher made them first avoid the familiar use of and in course of time really forget his personal name altogether. Anyway there is nothing in the name 'Valluvar' to warrant the Pulaya myth of the tale-mongers

17. Here I must not fail to draw attention to another equally important fact that emphasizes this truth. That Valluvar was only an official or personal name of great personages and no caste-name in the classical age in the Tamilaham is further proved by the fact that there were other persons known to Sangam literature by his name, who obviously were not of the Pulaya-caste. Nanjirkurisil, a great Vellala-chieftain, eulogised by at least three great classical poets (Orusirai periyanar, Maruthan Ilanahanar, and Karuvurkatha Pillay) was also known as Valluvar. We know this Vellala nobleman to have been in intimate relations with the great Chera king of his times, and to have led occasionally his armies to victory in Cheran's wars with his enemies Possibly he was the Lord-Chamberlain or the Valluvar of the Chera-monarch, or Valluvar was perhaps only his personal name In any event he was a Vellala-chief, and his being known as Valluvar in classical literature cannot be stretched by the wildest fancy to refer to any Pulaya extraction on his part.

18. Again two great commentators of Tholkappiam hold 'Valluvar' to be only the personal name of the author of Kural. For, they both say so in their illustrative gloss under the Tholkappia Sutram.

"சிறப்பி னாகிய பெயர்நிலைக் கிளவிக்கும்
இயற்பெயர்க் கிளவி முற்படக் கிளவார்"

They both put the name "தெய்வப்புலவன்—திருவள்ளுவன்" in the same category with "முனிவன்—அகத்தியன்" and 'சோழன்—நலங்கிள்ளி; and both the Bashyakars say that in all these cases the first is only a surname and the latter always is the personal name. My point is that Valluvar was originally the official designation of the author of Kural, but in course of time it came to be his only name known in Tamilaham *i. e.*, the causal surname derived from the poet's office got fossilized in time into a mere personal name. That is why Senavarayar and Nachinarkiniyar both treat it as such They would not fail to call it only a causal surname if in the case of our poet it stood for his caste and had its caste or social significance To such, if any, as may yet doubt if it were possible for a mere causal surname to become the only name of any person, I may instance many cases like that of Nakirar's father known as the Madura-professor 'மதுரைக்கணக்காயர்'. This practice and usage is still in vogue in Tamilaham as will be easily seen from the following further instances. Thiruthakathevar is known to all as Thevar which is only his honorific surname. The poet Prince of the Chera country is chiefly called only as Adigal (the Saint), or Ilango Adigal (The princely Saint) both being his causal surnames, and his personal name is now unknown. Coming to our own times, we know that 'Navalar' refers only to the

great Jaffnist literary Dictator, and 'Pillaiavergal' means only the poet Meenakshisundaram Pillai, and that those mere surnames now do service as personal names in the cases of these great personages, and we readily recognise them merely by these surnames although there are numerous other Navalars and Pillais in Tamilaham Thus we can now easily understand why or how the first great poet-Philosopher, Muthal Navalar, in Tamilaham came to lose all trace of his personal or family names and to be known only by his official surname, which to his posterity has come to bear the same relation to him as personal names do for other individuals. The fictitious Pulaya pedigree based entirely on this name Valluvar therefore has no legs to stand on.

V. VALLUVAR'S BIRTH PLACE.

19. There are now only one or two more phases in the common legend round Valluvar's name, which require notice. The tale tellers make Valluvar a native of Mylapore, and a protege of a merchant Prince known as Elalasingan. Let us examine this part of the tale a little closely. First there is no proof even for the existance of this place in the sangam age. The cantos in Dhevaram collections relating to Mylapore have no reference whatever to Valluvar's connection with this place. It will be most natural to expect the Saintly Saiva poets to sing of this event of importance if only there were any tradition in their times to connect the name of this town with the fame of our classic poet In addition to these negative indications, we seem to have also some positive testimony against the claim of Mylapore as the place of birth as well as domicile of Valluvar. One of the old verses of Valluvamalai is this:-

உப்பக்க நோக்கி உபகேசி தோண்மணந்தான்
உத்தர மாமதுரைக் கச்சென்ப — இப்பக்கம்
மாதானு பங்கி மறுவில் புலச்செந்நாப்
போதார் புனற்கூடற் கச்சு.

This refers to the author of Kural as the pole-star of our south Madura as Lord Krishna, the Gita author, stands as the beacon-light of the Northern Mathra. The legend allows to Valluvar but one solitary visit to Madura to show his Kural to the members of the Royal Academy, and takes the poet back to Mylapore after a brief sojourn in Madura to snub the proud Sangam poets. Nalkur-velviyar, the author of this Valluvamalai* Venba is Valluvar's contemporary; and he should have of course known him to be, if really he were, only a wayfarer in the Pandian capital. Would he of all persons then choose to point out the philosophers' special connection with Madura, and emphasise its honour as his Birth-place by comparing it with the city of Krishna's nativity? Would he be guilty of suggestio falsi and suppresio veri? For, if the tale were true and Mylapore were Valluvar's native place, then this Venba of the eulogist would offend against this maxim both by ignoring Mylapore altogether and associating honourably with the philosopher's name Madura which he only visited to dishonour. The absurdity will be seen all the more patent, when we compare this venba with the following passages in Dhivyaprapantham.

1. "மாயனை மன்னு வடமதுரை மைந்தனைத்
தூய பெருநீர் யமுனைத் துறைவனை"

(திருப்பாவை 5)

2. "மதுரையார் மன்னன் அடிநிலைதொட் டெங்கும்
அதிரப் புகுதக் கனாக்கண்டேன்"

நாச்சியார் திருமொழி-6-5.

5

3. "வாச மலர்ப்பொழில்சூழ் வடமதுரைப் பிறந்தான்"
பெரியதிருமொழி 9-9-6.

4. "வடமதுரைப் பிறந்தாற்கு"
ஷை 9-1-3.

5. "மதுவார்சோலை உத்தர மதுரைப் பிறந்த மாயனே"
ஷை 8-5-9.

We see from theso references that Krishna's birth place is known in Tamil literature as Uthara-mathurai or Vadamathurai in contradistinotion with Koodal (Madura) the famous Pandian City, known as Thenmathurai. And our Valluvamalai venba expressly associates Madura with Valluvar on the same footing as Mathra is associated with Krishna. Both the seers are said to shed lustre and light on their respective native cities. This verse of a Sangam poet deserves greater credit at our hands than an anonymous tale, and on this positive authority coupled with the many negative proofs already indicated we may fairly conclude that Madura and not Mylapore has the honour of being Valluvar's abode

20. The further fact that Valluvar nowhere refers to the Mylapore merchant the later legend obligingly foists on him as his special patron is also very significant When we remember the immemorial vogue of our Tamil bards to commemorate the memory not only of their patrons but even of persons whose generous hospitality they may have enjoyed but occasionally, when we recollect the place of honour Kamban deliberately chose to give to his patron Sadayappa Mudaliar in his immortal epic ignoring even the great Chola monarch who is said to have honoured the poet in his court, when we see how all the old Tamil poets like Avvai and others always immortalised their

several patrons by their poems, we cannot fail to note the force and significance of Valluvar's silence as regards his reputed patron. The story does not hint at any quarrel between the poet and his patron at any time. On the other hand it asks us to believe that they lived on the best of terms till the end of their lives; nor Valluvar may be easily accused of malicious ingratitude or supercilious meanness. When all these possible alternatives are eliminated, there is nothing now to explain the absence of all commemorative reference to this merchant of Mylapore by the author of Kural, except the obvious fact that Valluvar had nothing whatever to do with Mylapore or its merchant magnate. The tale-mongers who suggest that the poet has immortalised his cruel parents by weaving their names in the very first couplet are yet unable to explain why or how else Valluvar ignored his genuine friend and generous patron in his great work, contrary to all usage and convention of the Tamil poets and in violation of the common requirements of courtesy and gratitude. The only irresistible inference is that there is no foundation for this later legend, or Valluvar would never have failed in his poetic duty to his patron and friend. And when this part of the tale crumbles, naturally the other part of it which associates Valluvar with Mylapore must also lose its bottom.

In fine our enquiry leads us to conclude that the later legend is as unreliable as regards Valluvar's connection with Mylapore as in the matter of his alleged Pulaya parentage or his precious squabbles with the 3rd Sangam poets.

VI. VALLUVAR'S WIFE.

21. I take leave to conclude this lecture with one more suggestion regarding Valluvar's Vellala wife. I already

pointed out in dealing with his parentage how a Vellala wife should and would suggest only Vellala extraction of our great philosopher. I will now only draw attention to what the venba in valluvamalai suggests as regards Valluvar's wife. The Venba deliberately institutes a felicitous comparison between Valluvar and Krishna. It refers to Mathura and Madura as their respective native cities and to the special honour they both do to these two Madhurais by their connection. It impliedly emphasises the deathless glory attained by both of them by their marvellous genius which gave to the world superb philosophies in their sweetest poems, (Kural and Gita). It deliberately chooses to particularize the happy union of Krishna with his dearest wife Pinnai; for, notwithstanding the halting blundering gloss of the late commentator of Valluvamalai to the contrary, greater and earlier authorities agree that the verse of Nalkurvelvyar must only refer to Krishna's favourite wife. The Neminatham commentary mentions this venba and expressly says that "Upakesi" herein refers to 'Nappinnai.' Says the commentator "இதனுள், உபகேசியார்—நப்பின்னைப்பிராட்டியார்". It is common knowledge that Krishna's beloved wife is known in all Tamil literature only as Nappinnai. When in every other aspect the Valluvamalai venba carefully and closely pursues the comparison between the two celebrities of the northern and southern Maduras, it stands to reason to expect that Nalkurvelvyar probably meant also to compare their conjugal lives If the letter 'று' in the word 'மறுவில்' in the 3rd line of this Verse were a Scribe's mistake for 'ரு', and we have strong reasons to suspect it were so, then the comparison will become complete and the simile perfect in the venba under reference. As it is, the 3rd line is an

unmeaning puzzle that baffles all attempt to harmonise it with the rest of this otherwise felicitous venba. The word 'Mathanupangi' if taken as an attribute of the philosopher defies every effort to make it intelligible. Notwithstanding the frantic feats of etimology and ingenious twists and turns of syntax and philology freely indulged in and indented upon by modern interpreters, the 3rd line of this verse still remains obdurate and yields no sensible meaning in its present form and perspective. But if as I suggest the word "மறுவில்" were taken as a mistake for "மறுவு" let in by some scribe's slip in the course of its long centuries of incubation and itinerary in manuscripts, and if we take the word Mathanupangi as a most natural attribute of Valluvar's wife, then all our difficulties melt away and the Verse stands self revealed, and its sweetest superb simile perfectly fits in and lucidly explains itself. It would then mean that Valluvar strong in the purifying love of his wife honoured his native Madura by his deathless didactic poem, just in the same way as Krishna reveling in the love of his beloved wife glorified his birth place Mathura with his song-celestial. 'Mathanupangi' may have been the personal name of the honoured and honourable Vellala wife of Valluvar, or it may be just a poetic attribute to her just as the attribute 'Sennappothar' stands for Valluvar in the verse Whatever the truth, this is an aspect that deserves closer scrutiny and further study.

22. The net result of this discussion is to prove the common anonymous legends about Valluvar to be apocrypha, and to stimulate further research in the biography of this great sage-poet, whom classical study suggests to be a Vellala chief that adorned the Pandian

court in Madura long before the third Sangam Stars appeared on the Tamil horizon. I must now conclude: I have taken much time. But my only object is to try and invoke further efforts in the direction, and to encourage the Tamil students of the University in research work, which I promise will be of as much profit as also of pleasure to them.

மதுரைத்தமிழ்ச்சங்கத்தில் விற்கப்பெறும் புத்தகங்கள்.

சங்கப்பதிப்பு.

		ரூ.	அ.	பை.
1.	ஞானாமிர்த மூலமும் உரையும்	1	0	0
2.	சைவமஞ்சரி	1	8	0
3.	யாப்பணியிலக்கணங்கள் (விசாகப்பெருமாளையர் பஞ்சலக்ஷண விஞவிடையினின்று எடுத்தவை) ...	0	10	0
4.	வைத்தியசாரசங்கிரகம்			
5.	பன்னூற்றிரட்டு			
6.	மகாபாரதம் அரும்பதவுரையுடன்	4	0	0
7.	தோத்திரத்திரட்டு			
8.	தமிழ்ச்சொல்லகராதி உயிர்வருக்கம் முடிய. முதற்பாகம் .	6	0	0
	ஷை இரண்டாம்பாகம்	4	8	0
	ஷை மூன்றாம்பாகம்	5	0	0
*9.	அபிதானசிந்தாமணி			
10.	தொல்காப்பியம் செய்யுளியல் ... (நச்சினார்க்கினியருரை உரையாசிரியருரையுடன்)	1	12	0
11.	திருவருணைக்கலம்பகம்	0	4	0
12.	அமுதாம்பிகைபிள்ளைத்தமிழ்	0	8	0
13.	கலைசைச்சிலேடைவெண்பா	0	5	0
14.	தொல்காப்பியப் பொருளதிகார ஆராய்ச்சி ...	1	4	0
15.	திருவாரூர் நான்மணிமாலை	0	4	0
*	சங்கப்புலவராற்றுப்படை உரையுடன்			
	பன்னூற்றிரட்டு (செலக்ஷன்)	0	4	0
	திருவாலவாய்த் திருநீற்றுப்பதிகம் முதலியன ...	0	1	0

செந்தமிழ்ப்பிரசுரம்.

		ரூ.	அ.	பை.
1.	ஐந்திணையைம்பது உரையுடன்	0	3	0
2.	கனாநூல் (5) இனியவைநாற்பது (உரையுடன்) ...	0	3	0
*3.	வளையாபதிச்செய்யுட்கள்			
4.	புலவராற்றுப்படை (திருக்குருகூர் இரத்தின கவிராயர் இயற்றியது.)	0	3	0
6.	நேமிநாதம் (உரையுடன்)	0	12	0
*7.	திருநூற்றந்தாதி (உரையுடன்)			
8.	திணைமாலை நூற்றைம்பது (உரையுடன்) ...	0	8	0
*9.	அநுமானவிளக்கம்			
10.	அட்டாங்கயோகக்குறள்	0	2	0
11.*	விவசாயரசாயனசாஸ்திரச்சுருக்கம்			
12.*	பன்னிருபாட்டியல்			
13.	நான்மணிக்கடிகை (பழைய உரை)	0	4	0
14.	முத்தொள்ளாயிரச்செய்யுட்கள்	0	2	0
15.	திருச்செந்திற்கலம்பகம்	0	3	0
16.	திருவாரூருலா	0	8	0
17.	சுகசந்தர்சனதீபிகை	0	12	0
18.	இயற்கைப்பொருட்பாடம்...	0	4	0
19.	தேவையுலா	0	3	0
20.	நரிவிருத்தம்	0	2	0
21.	சிதம்பரப்பாட்டியல் (உரையுடன்)	0	6	0
22.*	திருக்கலம்பகம் (ஷை)			
23.*	விக்கிரமசோழனுலா			
24.	குருமொழிவினாவிடை	0	1	0

25.*	கேசவப்பெருமான் இரட்டைமணிமாலை ...			
26.	திருத்தணிகைத்திருவிருத்தம்	0	1	0
27.	மதுரைத்திருப்பணிமாலை	0	8	0
28.	*சந்திராலோகம்			
29.	சோழவம்சசரித்திரச்சுருக்கம்	1	0	0
30.	ஞானாமிர்தக்கட்டளை	0	3	0
31.	பாண்டியம்	0	4	0
32.	மநீஷாபஞ்சகம்	0	8	0
33.	வேளிர்வரலாறு	0	8	0
34.	அகப்பொருள்விளக்கம்	1	4	0
35.*	திருமந்திரநூறுபாட்டுக்குரை			
36.	உவமானசங்கிரகம்	0	1	0
37.*	மாறனலங்காரம் மூலமும் உரையும்			
38.	திருப்புல்லாணிமாலை	0	2	0
39.	பழமொழிமூலமும் பழையஉரையும்(முதல் 100 செய்.)	1	0	0
40.	திருமாலிருஞ்சோலைமலை அழகர்பிள்ளைத்தமிழ் ...	0	8	0
41.	பொருட்டொகைநிகண்டு	0	6	0
42.	அகராதிநிகண்டு	0	12	0
43.	மேகவிடுதூது	0	2	0
44.	திருக்குற்றாலமாலை	0	2	0
45.	தண்டலையார்சதகம்	0	4	0
46.	இராமோதந்தம்	0	3	0
47.	பழமொழிமூலமும் பழைய உரையும் (2-வது 100செய்.)	1	0	0
48.	சேதுநாடும் தமிழும்	0	6	0
49.	கடைவள்ளலார்காலம்	0	6	0
50.	தமிழரும் ஆந்திரரும்	0	4	0
51.	மதங்கசூளாமணி	1	0	0
52.	கூடற்புராணம்	0	10	0
53.	திருவள்ளுவர்	0	6	0
	ஷை ஆங்கிலத்தில்	0	6	0

வேறுபதிப்பு.

1.	வஞ்சிமாநகர்	0	8	0
2.	ஜோதிமாலை (தமிழ்நாவல்)	0	4	0
3.	சிவஞானசுவாமிகள்மீது இரட்டைமணிமாலை ...	0	1	0

* இவ்வடையாளமிடப்பட்டவை இப்போது கைவசமில்லை.

குறிப்பு:-1. சங்கத்தினின்று மாதமொருமுறை அரிய பெரிய விஷயங்களைக்கொண்டு வெளியாகிவரும் "செந்தமிழ்" பத்திரிகைக்கு வருஷச் சந்தா ரூ 4. தனிப்பிரதியின் கிரயம் அணா 8. வெளிநாடுகளுக்கு வருஷச் சந்தா ரூ 4—8—0. இதுவரை 26 தொகுதிகள் பூர்த்தியாயிருக்கின்றன. இவற்றுள் 1, 2, 3, 7, 8, 9, 10, 16-ம் தொகுதிகள் கைவசமில்லை. பைண்டு செய்யப்பெறாததொகுதிகள் தொகுதி 1-க்கு ரூ 4—0—0-வீதமும், பைண்டு செய்யப்பெற்ற தொகுதிகள் தொகுதி 1-க்கு ரூ 4—12—0 வீதமும் விற்கப் பெறும். வி. பி. சார்ஜ் பிரத்தியேகம்.

2. சங்கப்பதிப்பு, செந்தமிழ்ப்பிரசுரம், செந்தமிழ் முழுத்தொகுதி— இவற்றுள் ஒவ்வொருபுத்தகத்திலும் ஒரேதடவையில் 10 பிரதிகளும் அதற்கு மேற்பட்டும் வாங்குவோர்கட்கு மொத்தக்கிரயத்தொகையில் 100க்கு 10 வீதம் கமிஷன் தள்ளிக்கொடுக்கப்படும்.

லெக்ஷ்மீநாராயணையா, மானேஜர்.